CHAPTER VI

THE COLOURS OF INDIA IN R K NARAYAN

Mc Cutchion supposes a surface-and-depth model: under the English-language surface lies a "radically different" Indian mind.72

6.1 R K Narayan’s English

Narayan’s language assumes a sharpness, brightness and compactness in the novel the Man Eater of Malgudi. The general criticism against Narayan’s language that his vocabulary is ‘lean’ and unimpressive can be proved wrong in this novel. If Narayan uses simple language and simple vocabulary it is because the scheme and style of the novel do not demand a display of words. As Alan Warner points out "a good writer is not measured by the extent of his vocabulary, but by his skill in finding the 'most just' the word that will hit the nail cleanly on the head". Narayan himself in an interview has remarked about the 'plainness' of his language.

It has been my aim to develop a medium—a 'transparent' medium which gives to the reader an illusion that he is reading the book in his own language, not in an alien one. It is not opaque, it is not coloured......

Narayan’s language is 'transparent' and crystal clear; it is capable of reflecting the exact shade of meaning intended by the writer.73

Narayan’s use of English is naïve, simple and straight-forward. The secret of his success lies in the perfect matching of content and form, matter and manner in a most original use of language. Narayan has proved inspite of his very 'plain' and 'limited vocabulary', rarely inspiring diction and 'monotonous syntax', lack of

72 Ibid.
emotional appeal, that 'the success of a writer depends not so much on his experiments with language but on his authentic and honest use of the medium for creative purposes'. Prof. Kantak therefore praises his language for its translucence and authenticity and comments that Narayan has created a diction of common life.74

The true, mythic and tribal imagination cannot be evoked in a foreign tongue: characters cannot be conceived in foreign dress; customs cannot be fully appreciated when translated. All of these charges may hold some truth, though not to the pious extent they are not true in the case of Narayan.75

Myth has ever been a recurrent aspect for Indo-Anglian writers because of its literary use. Thus, P. Lal rightly argues:

Myth feeds or nourishes the pagan outlook; myth holds communities and races more strongly than language, territory, and government; myth provides insights into the mysteries of life and death with a poetic richness that has startling truth and immediacy.

The Man-eater of Malgudi by R. K. Narayan has a definite mythical structure. Edwin Gerow in a perspective analysis of the novel pointed out that the novel follows the classical pattern of Sanskrit literature.

To Mukherjee, style and substance are organically inseparable. The western stylistic model is, however, based on the assertion that every statement is a unique style of its own.

"Style is a demonstration of the way in which we can put one thought form into many different word patterns." Thus Meenakhi Mukherjee says:

74 Ibid p125.
“....... the definition of good English varies not only from century to century but also from place to place.” Still now, English language is a matter of experiment in Indo-Anglian fiction. In India English language has no all-India colour. It is deeply or immensely influenced by regional dialects.

In case of R. K. Narayan, Meenakshi Mukherjee argues:

“R. K. Narayan’s novels are satisfyingly Indian; perhaps because they are so authentically South Indian.”

With difference, C. Paul Verghese rightly comments:

“In conclusion we may point out that Narayan as a novelist is also a commentator of the broad tendencies of his society and age. He follows the tradition of story-telling as it existed in ancient India, but adopts his form and style from the west.”

Mukherjee by rejecting the critical estimation of Verghese finds that R. K. Narayan’s language is different from others which is quite his own reflecting the native fervour of style. C. D. Narasimhaiah approves her stylistic consideration in his opinion:

Narayan’s writing now belongs not to his own state or country but is considered by competent English and American critics to be a contribution to English literature.76

Only in one sense Narayan is a typical "Indo-Anglian". He is a natural translator of his experience, but not between his native Tamil and his fluent, flexible English. Narayan’s imagination occupies two separate creations, two separate time schemes: the fabulous world of nearly pure essences - a timeless, godly realm – and a familiar (if idealized) South-Indian town called Malgudi, as it might have appeared a few decades ago.

76 Kumar, Gajendra; Indian English Novel: Text and Cocontext. Pp95,96,97.
This double vision requires a special language. English alienates the material, helps control it. Narayan's use of English is rather like Beckett's use of French; it imposes a rigid focus-dry-ness and distance-on an unruly imagination.77

His main objective as a novelist has been the Indianisation of the fictional idiom in a lively autochthonous context.78

The unvarying sameness of the style reflects the features contours of the southern rice-fields, whose wavy undulations in the gentle wind are more to be discerned than seen. Narayan's language does not agitate itself towards effect. It can hardly rise to the grand orchestration of metaphoric discourse or rhetorical grandeur. On the other hand, Narayan employs a cautious inflection of nonverbal elements in human communication as a way of dramatizing the human particulars. Sets and scenes of accurately rendered objects, and the ironic notation of odd mannerisms and histrionic gestures lend authenticity to his characterization and communicate the essence of a situation or a state of mind.79

William Walsh studies R. K. N. as "The Unobtrusive Novelist". Comments on Narayan's "distinctive blend of western technique and eastern material" have become a critical common-place; but Walsh's essay offers some subtle insights into "Narayan's fastidious art, blending exact realism, poetry, melancholy, perception and gaiety (which) is without following" and can be included among the more significant discussions of Narayan.80

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79. Ibid. pp34,35.
6.2 Influence of local language

The English language in R. K. Narayan’s work is interiorized and integrated with gesture, thought and feeling. Only an Indian could have written as they have written. It may be true that “many of the key words and images in which the Indian sensibility lies embedded may be found to be just untranslatable” (Amresh Dutta). But the sensibility that these words symbolize may nevertheless be conveyed justly, it does not have to be translated. Indianness is, moreover, whole, manifest and palpable in the wit, wisdom, speech and action of life lived in Narayan’s Malgudi. Pertaining to this Meenakshi Mukherjee evokes our critical quest through her logistic view:

“If I were to write a novel in Bengali I would not be called an Indian writer in Bengali, but simply a Bengali novelist, the epithet Bengali referring only to the language and not carrying any larger burden of culture, tradition or ethos. No one will write doctoral dissertation on the Indianness of the Bengali novel. But the issue of Indianness comes up with monotonous frequency in any discussion of novels written by Indians in English.”

In Indian critical jargon academic criticism of Indo-Anglian novel has sometimes suffered due to the critic’s continuing obsession with the two words ‘Indian’ and ‘English’. But Venkat Swaminathan pursues different paths of the linguistic validity of Indo-Anglian novels. He finds the Indo-Anglian writers’ feet deeply rooted in India, writing of their experiences in India.81

In this chapter while analyzing idioms I focused on the meaning of the idiom, parallel idioms in local language, classification of idioms, etymology of the idiom and repetition of idioms. While classifying idioms, on the basis of parts of speech, the

81 Kumar Gajendra; Indian English Novel: Text and Context. P143.
prominent part of speech and the contexts are taken into account. For example, in
'playthings', 'women's business' and 'turn of the wheel' 'plaything' 'women'
'business' 'turn' and 'wheel' are nouns. So the prominent part of speech here is noun
and the idioms are noun idioms. In 'shaking hands' 'trap had caught her foot' verb
'shaking' and 'caught' are prominent and so these are verb idioms. In 'broad-minded'
and 'the cunning of a fox' adjectives 'broad' and 'cunning' are explaining the noun
'mind' and 'fox'. So the idioms are adjective idioms.

6.3 Analysis of Idioms

Here are the Indian roots of Narayan in these idioms:

1. ... we were 'shaking hands' again (p176 The Man Eater of Malgudi)

(1) shake hands (with sb); shake sb's hand; shake sb the hand = take hold of sb's hand
and move it up and down as a greeting or to show that you agree about sth. (p344
Oxford.).

In Kannada the idiom is, kai jodisu=kai mugi, namaskarisu (pi29 Janapada
Nudigattugala Kosha).

In western culture they shake hand as a code of greeting. But in India the
culture is to fold two hands.

(2) According to both the dictionaries the idiom has same sense. But the context gives
different meaning in the novel. The lines run like 'I was very humbled now, and very
pleased that at least over Vasu's dead body we were shaking hands again'. Here the
meaning of idiom is 'came to an agreement'.

This type of idioms which have been given one meaning in dictionary already,
but some more meanings which the idioms have in our day to day life and slangs
should be added to the dictionaries.
(3) shaking+of+hands =verb+preposition+noun (**verb idiom**)

(4) (i) **Shake (v)** O.E. sceacan "to vibrate, make vibrate, move away" (class VI strong verb; past tense scoe, pp. scacen), from P.Gmc. *skakanan* (cf. O.N., Swed. skaka, Dan. skage "to shift, turn, veer"). No certain cognates outside Gmc., but some suggest a possible connection to Skt. *khaï* "to agitate, churn, stir about," O.C.S. skoku "a leap, bound," Welsh *ysgogi* "move," and ult. to PIE *(s)keg-*.

To **shake hands** dates from 1535. *Shaky* "insecure, unreliable" (of credit, etc.) is from 1841. *Shake a leg* "hurry up" first recorded 1904; *shake a heel* (sometimes foot) was an old way to say "to dance" (1667). Phrase **more _____ than you can shake a stick at** is attested from 1818, Amer.Eng. To **shake (one's) head** as a sign of disapproval is recorded from c.1300. *Shaken*, of persons, "weakened and agitated by shocks" is from 1641. (Online Etymology Dictionary)

(ii) **hand-shake** \(\text{hand-}\text{shak}\) n (1873) : a clasping usu. Of right hands by two people (as in greeting or farewell) (p527. Merriam Webster's Collegiate Dictionary. Tenth Edition)

The meaning in the above etymological dictionaries is different from the contextual meaning of the idiom.

(5) 1 time.

2. On page 29 of *The English Teacher* R. K. Narayan says, 'and her own parents were tremendously impressed'.

(1) It is like our Hindi 'shubha naam' literally translated into English as 'good name'. In Kannada we say 'avala swanta tande tayigalu'.

(2) **And+her+own+parents** =conjunction+pronoun and determiner+ pronoun and determiner+noun (**noun idiom**)

(3) 1 time.
3. On page 49 of The English Teacher R.K.N. says, 'The light was out there'.

(1) It doesn't matter whether grammatically it is right or wrong. But we can see the influence of the native language here.

(2) The + light + was + out + there = determiner + noun + verb + verb + adverb (verb idiom)

(3) 1 time.

4. Just a turn of the wheel (p118 The English Teacher)

(1) 'Kaala charka' in Kannada.

(2) a + turn + of + the + wheel = determiner + noun + preposition + determiner + noun (noun idiom)

(3) (i) **Turn (v.)** Late O.E. *turnian* "to rotate, revolve," in part also from O.Fr. *torner* "to turn," both from L. *tornare* "turn on a lathe," from *torus* "lathe," from Gk. *tornos* "lathe, tool for drawing circles," from PIE base *ter- "to rub, rub by turning, turn, twist"*. Expression *to turn (something) into (something else)* probably retains the classical sense of "to shape on a lathe" (attested in Eng. from c.1300). To *turn up* "arrive" is recorded from 1755. *Turning-point* in the fig. sense is attested from 1836. *Turn-off* "something that dampens one’s spirits" first recorded 1975 (said to have been in use since 1968); to *turn (someone) on* "excite, stimulate, arouse" is recorded from 1903. Someone should revive *turn-sick* "dizzy," which is attested from mid-15c. To *turn (something) loose* "set free" is recorded from 1590s. *Turn around* (v.) "reverse" is first attested 1880, Amer.Eng. *Turn down* (v.) "reject" first recorded 1891, Amer.Eng. *Turn in* "go to bed" is attested from 1690s, originally nautical. To *turn the stomach* "nauseate" is recorded from 1620s. To *turn up one’s nose* as an expression of contempt is attested from 1779. (Online Etymology Dictionary)
(ii) **Turn (n.)** c.1250, "action of rotation," from Anglo-Fr. *tourn* (O.Fr. *tour*), from L. *tornus* "turning lathe;" also partly a noun of action from *turn* (v.). Meaning "an act of turning, a single revolution or part of a revolution" is attested from 1481. Sense of "place of bending" (in a road, river, etc.) is recorded from 1412. Meaning "beginning of a period of time" is attested from 1853 (e.g. *turn of the century*, 1926). Sense of "act of good will" is recorded from c.1300. Meaning "spell of work" is from c.1375; that of "an individual's time for action, when these go around in succession" is recorded from c.1393. *Turn about* "by turns, alternately" is recorded from 1650. Phrase *done to a turn* (1780) suggests meat roasted on a spit. The *turn of the screw* (1796) is the additional twist to tighten its hold, sometimes with ref. to torture by thumbscrews. (Online Etymology Dictionary)

The idiom is not found in Merriam Webster's Collegiate Dictionary. Tenth Edition.

(4) 1 time.

5. **A dozen times** came up to your ... (p161 The English Teacher)

(1) 'saavira sala'.

(2) a+dozen+times+came+up =determiner+noun+noun+verb+adverb (verb idiom)

(3) (i) **dozen** c.1300, from O.Fr. *dozeine* "a dozen," from *douze* "twelve," from L. *duodecim*, from *duo* "two" + *decem* "ten". The O.Fr. fem. suffix -aine is characteristically added to cardinals to form collectives in a precise sense ("exactly 12," not "about 12"). *The dozens* "invective contest" (1928) originated in slave culture, the custom probably African, the word probably from *bulldoze* (q.v.) in its original sense of "a whipping, a thrashing." (Online Etymology Dictionary)
(ii) **Time (n.)** O.E. *timah limited space of time,* from P.Gmc. *timo* "time" (cf. O.N. *timi* "time, proper time," Swed. *timme* "an hour"), from PIE *demon-,* from base *da-* "cut up, divide". Abstract sense of "time as an indefinite continuous duration" is recorded from 1388. Personified since at least 1509 as an aged bald man (but with a forelock) carrying a scythe and an hour-glass. In English, a single word encompasses time as "extent" and "point" (Fr. *temps/fois,* Ger. *zeit/mal*) as well as "hour" (e.g. "what time is it?" cf. Fr. *heure,* Ger. *Uhr*). Extended senses such as "occasion," "the right time," "leisure," or *times* (v.) "multiplied by" developed in O.E. and M.E., probably as a natural outgrowth of phrases like, "He commends her a hundred times to God" (O.Fr. *La comande a Deu cent foiz*).

"to have a good time (= a time of enjoyment) was common in Eng. from c 1520 to c 1688; it was app. retained in America, whence readopted in Britain in 19th c." [OED]

*Time of day* (now mainly preserved in negation, i.e. what someone won't give you if he doesn't like you) was a popular 17c. salutation (e.g. "Good time of day vnto your Royall Grace," "Richard III," I.iii.18). *Times* as the name of a newspaper dates from 1788. *Time warp* first attested 1954; *time capsule* first recorded 1938, in ref. to New York World's Fair; *time-travelling* in the science fiction sense first recorded 1895 in H.G. Wells' "The Time Machine." To *do time* "serve a prison sentence" is from 1865. *Time-honored* is from 1593; *time-worn* is first attested 1729; *time-keeper* is from 1686; *timeless* "eternal" is 1628, earlier it meant "ill-timed" (1560). *Time-limit* is from 1880; *time out* in football is recorded from 1896. About *time,* ironically for "long past due time," is recorded from 1920. First record of *timetable* is attested from 1838, originally of railway trains. *Behind the times* "old-fashioned" is recorded from 1846, first attested in Dickens. (Online Etymology Dictionary)

(4) 1 time.

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6. I slipped out (165 The English Teacher)

Jagan slipped into the background (57:25 The Vendor of Sweets)

Slip away with (83:3 ibid)

He slipped off (84:2 ibid)

Thinking of slipping away (87:21 ibid)

Slipping into a reminiscent mood (91:3 ibid)

Quietly slipped away (113:9,10 ibid)

managed to slip through (p170:15 The Guide)

he could just slip out and go home. (p101:18 Swami and Friends)

quietly slipped out of the house (p142:27, 28 ibid)

(1) In Kannada 'jaarikonde' 'jaariko'.

‘allinda jaari mundakke ho:gibiduttidde’. (p70. Rayala Seeme. Kum Vee)

‘adra usaabari namagyake’ anta jaarikondanu. (p562. Devara Hena. Sanna Kathegalu.)

(2) slipped+out/into/off/away = verb+preposition (verb idiom)

(3) 10 times.

7. to be broad-minded is to (p134 The Man-Eater of Malgudi)

(1) The idiom 'broad minded' is not found in Oxford, Cambridge and Sterling dictionaries of idioms. But we use it in English language also. Just because the idiom is not in the above mentioned dictionaries of idioms, we cannot say it's not English idiom. In Cambridge Advanced Learner's Dictionary the meaning of 'broadminded' means, willing to accept other people's behaviour and beliefs, especially sexual behaviour: At seventy she was surprisingly broadminded.
In the context of novel the meaning is not sexual.

(2) The Kannada idiom literally is 'vishaala manasu' and 'dodda manasu'

Dodda manasu maadu= udaar buddhiyannu toru: taavu dodda manassu maadabeku.
(Odeyara kaalada kathegalu. Kandaade krishnayyanger p91) (p179 Avali Padenudi Kosha).

The meaning of 'taavu dodda manassu maadabeku' is, 'you must show broadmindedness'.

In Tamil we say, periya manasu (broad minded), peruvitanmai (great nature).

(3) to+be+broad+mind+ed = preposition + verb + adjective + noun + suffix (adjective idiom)

(4) Broad-minded 1599, from broad + mind (Online Etymology Dictionary)

(5) 1 time.

8. Woman's business (p1 Dark Room)

(1) We see an Indian mind set behind this idiom. People of India who are highly traditional, distinguish between men's role, duty, rights, way of life and that of women's. In idiomatic sense 'woman's business' also means work which is trivial, without heroism, easy, and sometime silly, without world wisdom.

(2) women's+business = noun + noun (noun idiom)

(3) (i) Business O.E. bisignisse (Northumbrian) "care, anxiety," from bisig "careful, anxious, busy, occupied" busy+ -ness. Sense of "work, occupation" is first recorded late 14c. Sense of "trade, commercial engagements" is first attested 1727. Modern two-syllable pronunciation is 17c. Business card first attested 1840; business letter from 1766. (Online Etymology Dictionary)
(ii) **Busyness** 1849, first attested in Thoreau, from *busy* + *-ness*. A modern formation made necessary after *business* evolved an independent meaning. (Online Etymology Dictionary)

(4) 1 time.

9. **Restless rat** (p20 The dark Room)

(1) Aaturageidi.

(2) rest+less+rat = noun + suffix + noun (noun idiom)


(4) 1 time.

10. As if a trap had caught her foot (p20 The Dark Room)

(1) In Kannada 'beidi haakidhange'. In Tamil ‘kaalukku velanku po:ta taippo:la’.

(2) as+if+a+trap+had+caught+her+foot =

adverb + conjunction + determiner + noun + verb + verb + pronoun and determiner + noun (verb idiom)

(3) 1 time.

11. not a fly extra now (p25 The Dark Room)

(1) 'ondu hulaanoo jaasthi beda

(2) not+a+fly+extra+now = adverb + determiner + noun + adjective + adverb (noun idiom)

(3) 1 time.
12. the fire in a mother's belly (p51:8 The Dark Room)

(1) 'hottege benki beelu' = 1. bahalavaada dukkha asooyegalinda sankatavaagu; avana kashtada paristhiti nodi hottege benki biddide (habit) 2. athiyaada hasiveyagu; gante hanneradu aayitu! hottege benki biddide! (habit).

(p374 Avali Padenudi Kosha)

(2) the + fire + in + a + mother's + belly

= determiner + noun + preposition + determiner + noun + belly (noun idiom)

(3) 1 time.

13. Women must be taught their place (p51:13 The Dark Room)

(1) 'the place of women', the idiom is used in Saara Abubkar's story 'chappaligalu'.

(2) women + must + be + taught + their + place = noun + modal verb + verb + verb + determiner + noun (verb idiom)

(3) 1 time.

14. By our god's I swear (p57:17,18 The Dark Room)

(1) 'devaraane' may be origin of this idiom. In Tamil it is 'Kaṭavuḷ sa:kṣi ya:ga'.

(2) by + our + god's + i + swear = preposition + determiner + noun + pronoun + verb (verb idiom)

(3) 1 time.

15. Made a festival of it (p63 The Dark Room)

(1) 'habba maadu' = shiksisu: dandisu: balei kobbi nintiddaane, habba maadbeika keilu (habit). (p340 Avali Padenudi Kosha)
'making a festival' in the context of this novel means different. In Dark Room Pereira didn't make literal festival. But he enjoyed the sight of prostitutes, as if a festival.

This context gives new dimension to look on the idiom 'made a festival of it'.
(2) tried+to+kill+the+question =verb+preposition+verb+determiner+noun (verb idiom)

(3)(i) **Kill (v.)** c.1200, "to strike, hit, beat, knock." Sense of "to deprive of life" first recorded early 14c. Perhaps from an unrecorded variant of O.E. *cwellan* "to kill", but the earliest sense suggests otherwise. The noun meaning "an act of killing (an animal)" is from 1852. Lawn tennis serve sense is from 1903. *The kill* "the knockout" is boxing jargon, 1950. *Killer* in slang sense of "impressive person or thing" first recorded 1937; as an adj., 1979. *Killjoy* is first recorded 1776; formerly used with other stems (cf. *kill-courtesy* "boorish person," *kill-cow* "bully, big man," etc.). Sense in *to kill time* is from 1728. *Killer whale* is from 1725. *Killing* "large profit" is 1888, Amer.Eng. slang. *Kill-devil*, colloquial for "rum," especially if new or of bad quality, is from 1630s. (Online Etymology Dictionary)

(ii) **Question (n.)** c.1300, from Anglo-Fr. *questiun*, O.Fr. *question* "legal inquest," from L. *questionem* (nom. questione) "a seeking, inquiry," from root of *quærere* (pp. *quæsitus*) "ask, seek". The verb is first recorded 1470, from O.Fr. *questionner* (13c.). *Question mark* is from 1869, earlier *question stop* (1862). Depreciatory sense of *questionable* is attested from 1806. (Online Etymology Dictionary)

(4) 1 time.

18. For you we are playthings (p110 The Dark Room)

(1) In Kannada, 'aatike saamaanu'. In Tamil, 'vi:aya:țțu pillai'.

(2) Playthings =noun (noun idiom)

(3) **plaything \`plä-, thiq\` n (1675) :TOY (p893. Merriam Webster's Collegiate Dictionary. Tenth Edition)

(4) 1 time.
19. **peel the skin off your back** (p112 The Dark Room)

(1) In Kannada it literally means ‘ninna benna charma suliyuteine’. In Tamil, ‘muṭukut to:tauirittuvijuve:n’.

(2) **peel+the+skin+off+your+back** = **verb+determiner+noun+adverb** *(verb idiom)*

(3)(i) **Peel** *(v.)* "to strip off," developed from O.E. *pilian* "to peel," and O.Fr. *pillier*, both from L. *pilare* "to strip of hair," from *pilus* "hair." Probably also infl. by L. *pellis* "skin, hide." The noun is 1583, from earlier *pill, pile* (1388), from the verb. *(Online Etymology Dictionary)*

(ii) **Skin** *(n.)* c.1200, "animal hide" (usually dressed and tanned), from O.N. *skinn"animal hide," from P.Gmc. *skinha-* *(cf. O.H.G. *scinten*, Ger. *schinden* "to flay, skin;" Ger. dial. *schind* "skin of a fruit," Flem. *schinde* "bark"), from PIE *sken-* "cut off" *(cf. Bret. *scant* "scale of a fish," Ir. *scainim* "I tear, I burst"), from base *sek-* "cut." Replaced native *hide;* the modern technical distinction between the two words is based on the size of the animal. Meaning "epidermis of a living animal or person" is attested from 1340; extended to fruits, vegetables, etc. 1398.

"Ful of fleissche Y was to fele, Now ... Me is lefte But skyn & boon." *[hymn, c.1430]*

Jazz slang sense of "drum" is from 1927. As an adj., it formerly had a slang sense of "cheating" (1868); sense of "pornographic" is attested from 1968. The verb is attested from 1392, from the noun. **Skin-tight** is from 1885; **skin deep** is first attested 1613 in this:

"All the earnall beauty of my wife, Is but skin-deep." *[Sir Thomas Overbury, "A Wife," 1613; the poem was a main motive for his murder]* *(Online Etymology Dictionary)*

(4) 1 time.
20. *breathe the air of* your property (p113 The Dark Room)

(1) 'ninna siritana maatanaadisuttide'

(2) breathe+the+air+of =verb+determiner+noun+preposition (verb idiom)

(3) (i) Breathe c.1300, not in O.E., but it retains the original O.E. vowel of its source word, *breath*. (Online Etymology Dictionary)

(ii) Air (1) c.1300, "invisible gases that make up the atmosphere," from O.Fr. *air,* from L. *aerem* (nom. *aer*), from Gk. *aer* (gen. *aeros*) "air" (related to *aenai* "to blow, breathe"), of unknown origin, possibly from a base *awer-* and thus related to *aeirein* "to raise" and *arteria* "windpipe, artery," on notion of "lifting, that which rises." In Homer mostly "thick air, mist;" later "air" as one of the four elements. Words for "air" in Indo-European languages tend to be associated with wind, brightness, sky. Replaced native *lyft, luft.* The verb meaning "to expose to open air" is first recorded 1530. Broadcasting sense (e.g. *on the air*) first recorded 1927. To give (someone) the air "dismiss" is from 1900. *Air pollution* is attested by 1870. (Online Etymology Dictionary)

(4) 1 time.

21. led about by a *nose-rope* like a bullock (p117 The Dark Room)

(1) there is no word like ‘nose-rope’in Cambridge Advanced learner’s dictionary.

(2) We have an exact Kannada idiom for it. 'moogudaara haaku'= hatotiyallirisu; maduve maadisu: i: bkdibasavanannu daarige tarabeikaadare modalu moogudaara haakabeiku (habit). (p289 Avali Padenuki Kosha)

(3) lead+about+by+nose-rope =verb+preposition+preposition+noun (verb idiom)

(4) Follow to follow one's nose "go straight on" first attested 1650. (Online Etymology Dictionary)

(5) 1 time.
22. **Stole a glance** now and then at Margayya (p26:7 The Financial Expert)

(1) Steal a glance/look (at sb/sth) (written) = look quickly at sb/sth, so that nobody notices you looking: He stole a glance at her out of the corner of his eye. (p374 Oxford Idioms dictionary of learners of English)

(2) In Hindi ‘akhiya churana’.

(3) stole+a+glance =verb+determiner+noun (verb idiom)

(4) **stole** O.E. stole "long robe, scarf-like garment worn by clergymen," from L. *stola* "robe, vestment," from Gk. *stole* "a long robe;" originally "garment, equipment," from root of *stellein* "to place, array," from PIE *stel-*. Meaning "women's long garment of fur or feathers" is attested from 1889. (Online Etymology Dictionary)

(ii) **Glance** (v.) 1441, from *glacen* "to graze, strike a glancing blow" (c.1300), from O.Fr. *glaichier* "to slip, make slippery," from *glace* "ice". Sense of "look quickly" (first recorded 1583) infl. by M.E. *glenten* "look askance". (Online Etymology Dictionary)

(5) 1 time.

23. **You have the cunning of a fox.** (p125 The Dark Room)

(1) The idiom is not in Oxford, and Cambridge dictionaries of idioms.

(2) In Kannada we say 'nariya mosa', 'thakka nari'.

'nariya buddhi'= mosa maaduva buddhi: ei nariya buddhiya ninnannu kalisiralu saaku (p109 "giriya navilu". Basavaraj Katteemani)(p186 Avali Padenudi Kosha)

'nari buddhi torisu'= nunuchikollu, kai kodu, kutantra maadu. ex: nimma kadeinei irteeni andonu konei galigeili nari buddhi torisibitta.(p277 Janapada Nudigattugala Kosha)
(3) the+cunning+of+a+fox =determiner+verb+preposition+determiner+noun

(adjective idiom)

(4) (i) **Cunning** early 14c., prp. of *cunnen* "to know". Originally meaning "learned;" the sense of "skillfully deceitful" is probably 14c. (Online Etymology Dictionary)

(ii) **Fox** O.E. *fox*, from W.Gmc. *fukhs* (cf. O.H.G. *fuhs*, O.N. *foa*, Goth. *fauho*), from P.Gmc. base *fuh-*, corresponding to PIE *puk-* "tail" (cf. Skt. *puccha-"tail"). The bushy tail is also the source of words for "fox" in Welsh (*llwynog*, from *llwyn* "bush"); Sp. (*raposa*, from *rabo"tail"); Lith. (*uodegis"fox," from *uodega"tail"). Metaphoric extension to "clever person" is pre-1250. The verb is from 1567. Meaning "sexually attractive woman" is from 1940s; but *foxy* in this sense is recorded from 1895. *Foxed* in booksellers' catalogues means "stained with fox-colored marks." *Foxtrot* (dance) 1915, on notion of a fox's short steps. *Foxhole* is from O.E. *foxhol* in the literal sense; the meaning "a soldier's protective hole" is from 1919. *Foxglove* is O.E. *foxes glofa*, but the connection is obscure. (Online Etymology Dictionary)

(iii) **Fox** Algonquian people, transl. Fr. *renards*, which itself may be a transl. of an Iroquoian term meaning "red fox people." Their name for themselves is /meškwahki:-haki/ "red earths." (Online Etymology Dictionary)

(5) 1 time.

24. you are salting and pickling somewhere (p125 The Dark Room)

(1) The idiom is not found in Oxford and Cambridge dictionaries of idioms.

But in English also people use this idiom.

(2) In Kannada the idiom literally is 'uppinakaayi haaku'.

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In India pickling itself is a ceremony. In traditional families women prepare pickle once in a year, with a quantity for a year. One has to take a lot of care while pickling and after the pickling also one has to look after the pickle properly. Even the spoon one uses to take pickle from the container should not only be clean but without a single water drop on it, otherwise the pickle will be spoiled.

So the elder woman of the family never allowed kids and others to touch it, in fear that, it may be spoiled of unhygienic reasons.

Such care when a person took of some property, money or person, people started using the phrase pickling to mean too much care and not allowing others to touch or take it.

(3) salting+and+pickling =verb+conjunction+verb (verb idiom)

(4) (i) salting \'səl-tiq\ n (1712) chiefly Brit: land flooded regularly by tides -usu. Used in pl.
(ii) pickle vt pick-led; pickling \'k(ə)-lij\ (1570) 1: to treat, preserve, or clean in or with a pickle 2: to give a light finish to (as furniture) by bleaching or painting and wiping.

(5) 1 time.
25. You will see me in the streets (p156 The Dark Room)

(1) The idiom is not found in Oxford and Cambridge dictionaries. The low caste, low class husband and wife Ponni and Mari were afraid of how to take care of their guest Savitri. Mari felt helpless. And Ponni said, "you will see in the streets before we have done with each other". Meaning it's an insult if they couldn't treat her well.

(2) In Kannada the idiom is, 'beedige baru'=(rahasya) horage baru; guttu rattaagu: samsaarada guttu beedige baruvudannu yaaru ishta paduvudilla (habit) (p236 Avali Padenudi Kosha)

In Tamil 'natuteruvil viṭṭuvilu' (to leave someone on the street).

Beedige ele= avamaanakke avakaasha kodu; haalu maadu: ariyada hennannu beedige eleyuva kale chennaagi tilidide. (Vidyaadhare' Shreenivasrao Korati 76) (p236 Avali Padenudi Kosha).

(3) see+me+in+the+streets =verb+pronoun+preposition+determiner+noun (verb idiom)

(4) 1 time.

26. That is a big word you are uttering. What has she done? (p162 The Dark Room)

(1) 'dodda maatu'. I have heard this idiom in so many old Kannada movies of Dr Rajkumar and read in novels of Kum Vee. It means, 'by all means', 'as your order', 'as you please', 'more than necessary'.

(2) a+big+word =determiner+adjective+noun (noun idiom)

(3) 1 time.
27. The young landlord was tight-fisted. (P163 The Dark Room)

(1) This idiom is not found in Oxford, Cambridge, and Sterling dictionaries.

(2) 'bigi mushti= bhadravaada hidita; bigi hidita: ei bigi mushtiyalliruva Mysoru Bhadravaagiyu uliyuvudu. ('Doulat' Veerakesari 14) (Avali Padenuki Kosha 233)

bigi hididukollu= ankeyullittukollu: avalu... manassannu bigi hididukondu rogiya pareekshe maadi horatalu. ('Kumkuma bala' Shantadevi Maalavaada. 84) (Avali Padenuki Kosha 233)

(3) tight-fisted = adjective (adjective idiom)

(4) tight-fisted\"t\'-fis\-t\'id\adj ( 1844): reluctant to part with money. (p1234. Merriam Webster’s Collegiate Dictionary. Tenth Edition)

(5) 1 time.

28. Let your woman ride you about (p167 The Dark Room)

(1) This idiom is not found in Oxford, Cambridge, and Sterling.

(2) 'savaari maadu= yajamaanike nadesu, hukum chalaayisu. (p446 Janapada Nudigattugala Kosha)

'savaari maadu= adhikaaravannu chalaayisu; dabbalike nadesu: avanu tanage khushi bandante namma meile savaari maadutiddane. (Punarutthaana'. De Javareigouda. p319) (p325 Avali Padenuki Kosha)

(3) ride+you+about = verb+pronoun+preposition (verb idiom)

(4) 1 time.

29. Counting hour was approaching (11 The Vendor of Sweets)

(1) 'kaala ganane', 'kshana ganane'.

(2) counting+hour = noun+noun (noun idiom)

(3) 1 time.
30. The chair was nearly a **century old**. (11:13 The Vendor of Sweets)

(1) All our puranas use the technique of 'utprekshalankaara', that is exaggeration, which add more to the poetic beauty of the Kaavya. Our rural illiterate old people used it in their daily language.

Kum Vee uses it in his novels and stories.

'shatamaanagalashtu haleyadaada muduki' i.e 'centuries old woman'.

'halavu yugagalastu vayassagiruva Savarevvva', (p57. Rayala Seeme. Kum Vee)

(2) nearly+century+old =adverb+noun+adjective (**noun idiom**)  

(3) 1 time.

31. **but inside he was all torn up** (33:9 The Vendor of Sweets)

(1) 'olagininda kusi'.

(2) inside+he+was+all+torn+up =noun+pronoun+verb+pronoun and determiner+verb+adverb (**verb idiom**)  

(3) tear up vt (1699): to damage, remove, or effect an opening in <tore up the street to lay a new water main> (p1209. Merriam Webster's Collegiate Dictionary. Tenth Edition)

(4) 1 time.

32. I have set **you on** him (43:32 The Vendors Sweets)

(1) 'ninnannu avana meile hachchi kottiddeine'

(2) set+you+on+him =verb+pronoun+preposition+pronoun (**verb idiom**)  

(3) set on vt (14c) 1:ATTACK 2 a obs:PROMOTE b:to urge (as a dog) to attack or pursue c:to incite to action: INSTIGATE d: to set to work ~ vi: GO ON, ADVANCE (p1072. Merriam Webster's Collegiate Dictionary. Tenth Edition)

(4) 1 time.
33. he swelled with the importance of the understanding (45:6,7 The Vendors Sweets)

he seemed to swell with. (p118:32 The Financial Expert)

I swelled with pride (p164:22 The Guide)

(1)'ubbi hogu' = ahankaaradinda beegu, meire meeri mere.
Usage= avanu eshtu ubbi hogyavane andre, yaaru maiyantei illa. (42 Janapada Nudigattugala Kosha)

In English= 'swell' = swell with pride, cross the limit in joy. Usage=he is so swelled, can't see any one.

This idiom is not found in Oxford, Cambridge and Avali Padnudi Kosha dictionaries.

(2) swelled+with =verb+preposition (verb idiom)

(3) swell /swel/ vb swelled; swelled or swollen /swə-lən/; swelling [ME, fr. OE swellan;akin to OHG swellan to swell] vi (bef.12c) 1 a: to expand (as in size, volume, or numbers) gradually beyond a normal or original limit <the population ~ed> b: to become distended or puffed up <her ankle is badly swollen> c: to form a bulge or rounded elevation 2 a :to become filled with pride and arrogance b: to behave or speak in a pompous, blustering, or self important manner. (p1191. Merriam Webster's Collegiate Dictionary. Tenth Edition)

(4) 3 times.

34. But a similar idiom 'puffed away' is found in dictionaries.

Puffed away (57:16 The Vendors Sweets)

(1) Be puffed up with pride, etc. = be too full of pride, etc.(302 Oxford Idioms dictionary of learners of English)

(2) puffed+away =verb+adverb (verb idiom)

(3) 1 time.
35. having to bottle up his ideas until the blessed hour (p56:7 The Vendors sweets)

(1) In Kannada 'sumahoorta', shubha galige'. In Tamil 'nalla k:lam'.


(2) the+blessed+hour =determiner+adjective+noun (adjective idiom)

(3) bless \bles \ vt blessed \blest also blest \blest\; bless-\ing [ME, fr. OE bêtsian, fr. Blod blood; from the use of blood in cosecration] (bef. 12century)


(4) 1 time.

36. absolutely foolproof (77:6 The Vendor of Sweets)

(1) In Kannada 'khare huchcha'. 'Nijavaada hucheha'.

(2) absolutely+foolproof =adverb+adjective (adjective idiom)

(3) fool-proof \fül-prüt \ adj (1902): so simple, plain, or reliable as to leave no opportunity for error, misuse, or failure <a~plan> (p453. Merriam Webster's Collegiate Dictionary. Tenth Edition)

(4) 1 time.

37. His audience for the Bhagavad Gita melted away (98:13 The Vendor of Sweets)

The crowd had meanwhile melted, (p76:13 Swami and Friends)

Players melted in the darkness (p126:13 ibid)

(1) In Kannada 'karagu', 'kaanadaagu'. =disappear. In Tamil karaintipo: (melt away).
2. melted =verb (verb idiom)

3. melt \melt \vb [ME, fr. OE melten; akin to ON melta to digest, Gk meldein to melt] vi (bef.l2c) 1: to become altered from a solid to a liquid state usu. by heat 2 a: DISSOLVE, DISINTEGRATE <the sugar ~ed in the coffee> b: to disappear as if by dissolving <her anger~ed at his kind words> 3 obs: to become subdued or crushed (as by sorrow) 4: to become mild, tender, or gentle 5: to lose outline or distinctness: BLEND ~vt 1: to reduce from a solid to a liquid state usu. by heat 2: to cause to disappear or disperse. (p724. Merriam Webster's Collegiate Dictionary. Tenth Edition)

(4) 3 times.

38. Within the palm of one's hand (111:24 The Vendor of Sweets)

(1) In Kannada 'namma angainalle hidisovashtu', 'mushthiyashtu', 'bogaseyashtu'. In the context the idiom means 'very less'.

(2) within+the+palm+of+one's+hand

=preposition+determiner+noun+preposition+pronoun+noun (noun idiom)

3. (i) Palm (1) "flat of the hand," c.1300, from O.Fr. palme, from L. palma "palm of the hand," from PIE *pela- "to spread out, flat" (cf. Gk. palame "open hand," O.Ir. lam, Welsh llaw O.E. folm, O.H.G. folma "hand," Skt. panih "hand, hoof"). To palm (something) off is from 1822; earlier simply to palm "impose (something) on (someone)" (1679). Palm oil is earlier in the punning sense of "bribe" (c.1627) than in the literal sense of "oil from the fruit of the W.African palm" (1705, from palm (2)).

(Online Etymology Dictionary)
(ii) **Hand** O.E. *hond*, from P.Gmc. *khanduz* (cf. O.S., O.Fris., Du., Ger. *hand*, O.N. *hönd*, Goth. *handus*). The original O.E. plural *handa* was superseded in M.E. by *handen*, later *hands*. Meaning "person who does something with his hands" is from 1590, hence "hired workman" (1655) and "sailor in a ship's crew" (1669). Clock and watch sense is from 1575. Meaning "round of applause" is from 1838. The linear measure of 4 inches (originally 3) is from 1561, now used only in giving the height of horses. The meaning "playing cards held in one player's hand" is from 1630; that of "a round at a card game" is from 1622. The verb is from 1642. **First hand, second hand, etc.** (1439) are from the notion of something being passed down from hand to hand. *Out of hand* (1597) is opposite of *in hand* "under control" (c.1200). **Hand over fist** (1825) is suggestive of sailors and fishermen hauling in nets. **Hands-on** (adj.) is first recorded 1969; **hands-off** (adj.) is from 1902. **Hand-jive** is from 1958. **Hand job** is 1940s; **hand-me-down** as a modifier is first recorded 1874. To win something **hands down** (1867) is from horse racing, from a jockey's gesture of letting the reins go loose in an easy victory. To **hand it to (someone)** "acknowledge someone's ability" is slang from c.1906. **Handy** is from c.1310; **handful** was in O.E. **Phrase on the one hand... on the other hand** is recorded from 1638, a fig. use of the physical sense of *hand* in reference to position on one side or the other side of the body (as in the left-hand side), which goes back to O.E. **Hands up!** as a command from a policeman, robber, etc., is from 1873. **Hand-to-mouth** is from 1509. (Online Etymology Dictionary)

(4) 1 time.

39. **Girls in open mouthed wonder** (152:13 The Vendor of Sweets)

In **open-mouthed wonder** (p44:9, 10 The Guide.)

I sat with **open-mouthed wonder** (p111:10 ibid)
Watched me **open-mouthed** (158:5, 6 ibid)

(1) The idiom is not in Oxford, Cambridge and Sterling dictionaries.

(2) 'mooka vismita' is also not in dictionaries.


The similar idiom is 'baayi meile kai idu' =sojiga gollu. usage: aa maguvina vayassige meerida maatu keili baayi meile kaiyitkonde. (341 Janapada Nudigattugala Kosha)

**In English** =keep hand on mouth= surprised. Usage: on listening the child's matured talk to its age kept hand on mouth. (341 Janapada Nudigattugala Kosha)

(3) open-mouthed+wonder =adjective+noun (noun idiom)

(4) Open-mouthed \(\text{o-pon-}'məutd, -'məuth\) adj (15c) 1: CLAMOROUS, VOCIFEROUS 2: having the mouth wide open 3: struck with amazement or wonder. (p814. Merriam Webster’s Collegiate Dictionary. Tenth Edition)

(5) 4 times.

40. Looking for **scape goats** for their gossip (152:20 The Vendor of Sweets)

(1) The idiom is not found in any dictionaries.

(2) In **Hindi** we use it as 'bali kaa bakara', in Kannada it is 'harakeya kuri'.

(3) Scapegoats =noun (noun idiom)

(4) **scapegoat** 1530, "goat sent into the wilderness on the Day of Atonement, symbolic bearer of the sins of the people," coined by Tyndale from *scape* (n.) + *goat*, to translate L. *caper emissarius*, a mistranslation in Vulgate of Heb. *'azazel* (Lev. xvi:8,10,26), which was read as *'ez ozel* "goat that departs," but is actually the proper
name of a devil or demon in Jewish mythology (sometimes identified with Canaanite deity *Aziz*). Jerome's mistake also was followed by Martin Luther (*der ledige Bock*), Symmachus (*tragos aperkhomenos*), and others (cf. Fr. *bouc émissaire*). The Revised Version (1884) restores *Azazel*. Meaning "one who is blamed or punished for the mistakes or sins of others" first recorded 1824; the verb is attested from 1943. (Online Etymology Dictionary)

(5) 1 time.

41. No **backing out** now. (159 The Vendor of Sweets)

(1) Back out = withdraw from = the dealer backed out of the agreement. (23 Sterling)

(2) In Kannada 'hinjarika', 'hejje hindidode illa'.

(3) **backing+out** = verb+adverb and preposition (verb idiom)

(4) (i) **Backing** 1590s, "support;" 1640s, "retreat;" from *back* (v.). Physical sense of "anything forming a backing to something else" is from 1793. Meaning "musical accompaniment" is recorded from 1940. (Online Etymology Dictionary)

(ii) **back out** vi (1807): to withdraw esp. from a commitment or contest. (p84. Merriam Webster's Collegiate Dictionary. Tenth Edition)

(5) 1 time.

42. Become **hen-pecked** (162:16 The Vendor of Sweets)

(1) Usually said of a man: constantly harassed, criticized and dominated by a woman, especially a wife, girlfriend, etc. *'henpecker' — a nested derivative or idiom according to Chambers 21st century Dictionary 2007. Reprint.

(2) become+hen-pecked =verb+adjective (verb idiom)

(3) (i) Peck (v.) c.1300, possibly a variant of picken or in part from M.L.G. pekken "to peck with the beak." Pecker "one who pecks" is from 1697; slang sense of "penis" is from 1902. Peckerwood (1859) is U.S. Southern black dialectal inversion of woodpecker (q.v); in folklore, taken as the type of white folks (1929) and symbolically contrasted with blackbird. As a behavior among hens, pecking order (1928) translates Ger. hackliste (T.J. Schjelderuo-Ebbe, 1922); transf. sense of "human hierarchy based on rank or status" is from 1955. (Online Etymology Dictionary)

(ii) hen-peck \hen-,pek\ vt (1688):to subject (one’s husband) to persistent nagging and domination. (p541. Merriam Webster’s Collegiate Dictionary. Tenth edition)

(4) 1 time.

43. It was one more stick to beat the daughter-in-law with (164:12, 13 The Vendor of Sweets)

1 time.

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44. Earmarked (173:9 The Vendor of Sweets)

(1) to keep or intend something for a particular purpose:

Five billion dollars of this year's budget is already earmarked for hospital improvements (Cambridge Advanced learner's Dictionary)

(2) Earmarked =verb (verb idiom)

(3)(i) Earmark 1520s, from ear (1) + mark (1). Originally a cut or mark in the ear of sheep and cattle, serving as a sign of ownership; first recorded 1570s in figurative sense. (Online Etymology Dictionary)

(ii) earmark vt (1591) 1 a: to mark (livestock) with an earmark b: to mark in a distinguished manner 2: to designate (as funds) for a specific use or owner. (p362 Merriam Webster's Collegiate Dictionary. Tenth Edition)

(4) 1 time.

45. Now Margayya's blood was stirred (p14:14 The Financial Expert)

(1) Stir sb's/the blood=make sb excited or enthusiastic. Usage: His political speeches are designed to stir the blood. (p377 Oxford Idioms dictionary of learners of English)

Stir one's blood (rouse one to excitement or enthusiasm. Usage: the poignant story stirred my blood. (p444 The Sterling dictionary of Idioms. Vijaya Kumar)

In above said dictionaries, the idiom has the meaning of 'excitement'.

But in the context of the novel, Margayya is angry. So the idiom has the influence of Kannada idiom. In Kannada ‘rakta kudi’ means ‘become angry’. In Tamil ‘ratam koti’ (to get angry).

(2) blood+was+stirred =noun+verb+verb (verb idiom)

(3) 1 time.
46. Many angry memories welled up in him (p14:15 The Financial Expert)

Remarks welled up in my words = ( p120:18 The Guide)

(1) Here ‘welled up’ may have the meaning of ‘haralugattu’ in Kannada.
(2) welled+up = verb+adverb (verb idiom)
(3) 2 times.

47. Margayya’s blood rushed to his head (p16:9 The Financial Expert)

(1) Have a rush of blood to the head (humorous) because of a strong emotion, suddenly (decide to) do sth foolish or dangerous. Usage: I don’t really know why I bought that vase. I just had a rush of blood to the head and wrote a cheque. (p330 Oxford Idioms dictionary of learners of English)

(2) But in the context the meaning differs. Margayya is angry. We have the idiom ‘pitta nettigeiru’ in Kannada.

(3) Blood+rushed+to+his+head = noun+verb+preposition+pronoun+noun (verb idiom)
(4) 1 time.


(1) ‘Shaganiya hulu’. Something which is very trivial or unimportant.
(2) earth-worm = noun (noun idiom)

(3) earth-worm \-worm\ n (14c): a terrestrial annelid worm (class Oligochaeta); esp: any of a family (Lumbricidae) of numerous widely distributed hermaphroditic worms that move through the soil by means of setae. (p363. Merriam Webster’s Collegiate Dictionary. Tenth Edition)

(4) 1 time.
49. I will **nip off your head as well as your tail**. (p18:16, 17 The Financial Expert)

I will **cut off his tail** (p109:32, 33 ibid)

1) Baala kattarisu =sokku muri; pratishtheyannu illavaagisu: avanige ondu saari baala kattarisidare teppagaaguttaane. (habit). (p232 Avali Padenudi Kosha)

2) Means... = cut the tail.

3) Nip off tail = break ego; remove proudness: he will be keep quite if his tail is cut. (Habit in Kannada).

4) nip/cut+off+your+head/tail = verb+adverb+determiner+noun (*verb idiom*)

5) 2 times.

50. Tries to **show off** I will cut off his tail (p109:32, 33 The Financial Expert)

1) 'daulu torisu' = badivaara, doddastike torisu. (daulu<davalu=ona shreemantike)

Usage: ivanu daulu torisidaakshana jana marulaagibidtaara? (p208 Janapada Nudigattugala Kosha)

2) In English..... 'to show off'.

The moment he shows off, will people charmed by?

3) show+off = verb+adverb (*verb idiom*)

4) show off *vt* (ca.1793): to display proudly < wanted to show our new car off > ~ *vi*: to seek to attract attention by conspicuous behavior < boys showing off for the girls >


5) 1 time.
51. Which was going to rocket him to undreamt of heights of financial success
(p191:22, 23 The Financial Expert)

(1) to+rocket+him =preposition+verb+pronoun (verb idiom)

(2) rock-et \rə-kat\ vt (1837): to convey or propel by means of or as if by a rocket ~
vi 1: to rise up swiftly, spectacularly, and with force 2: to travel rapidly in or as if in a

(3) 1 time.

52. With the hard-earned coins (p6:18 The Guide.)

Ancestor’s hard-earned wealth (P154:11 ibid)

(1) ‘shramada duddu’ bevarina duddu’,

(2) hard-earned =adjective (adjective idiom)

(3) hard \ˈhard\ adj [ME, fr. OE heard; akin to OHG hart hard, Gk kratos
strength](bef. 12c) 1 a: not easily penetrated : not easily yielding to pressure b of
cheese : not capable of being spread: very firm 2 a of liquor (1): having a harsh or
acid taste (2) : strongly alcoholic b: characterized by the presence of salts (as of
calcium or magnesium) that prevent lathering with soap <~water> 4 a: metallic as
distinct from paper <~money> b of currency: convertible into gold: stable in value
c: usable as currency <paid in-cash>. (p529. Merriam Webster’s Collegiate
Dictionary. Tenth Edition)

Origin of ‘Hard-earned’ is not found in the dictionary.

(4) 2 times.
53. To get it out of you (p7:16 The Guide)
(1) ‘ninninda horage tegeyoke’
(2) get+it+out+of+you =verb+pronoun+adverb+preposition+pronoun (verb idiom)
(3) 1 time.

54. Getting wrong headed (p11:16 The Guide.)
Is becoming wrong-headed (p36:9 ibid.)
(1) ‘tale kedu’
(2) getting/becoming+wrong-headed =verb+adjective (verb idiom)
(3) wrong-head-ed \(\text{\textit{\textasciitransliteration}}} \text{\textit{\textasciitransliteration}}\) adj (1732): stubborn in adherence to wrong opinion or principles <a~policy> -wrong-head-ed-ly adv-wrong-head-ed-ness n
(4) 2 times.

55. To turn the horse into a bullock (p 35:22, 23 The Guide.)
(1) ‘Kudure hogi katte aagu’.
(2) to+turn+the+horse+into+bullock
=preposition+verb+determiner+noun+preposition+noun (verb idiom)
(3) 1 time.

56. Avoided the direct and bald truth (p98:19 The Guide)
(1) ‘bettale satya’, ‘nagna satya’.
(2) bald+truth =adjective+noun (noun idiom)
(3) 1 time.
57. He is a madcap (p148:32 The Guide)

There is nothing doing with this madcap'. (p137:11,12 Swami and Friends)

(1) 'moorkhashikhaamani'.

(2) a+madcap =determiner+adjective (adjective idiom)

(3) mad-cap \mad-,kap\ adj (1588): marked by capriciousness, recklessness, or foolishness –madcap n (p698. Merriam Webster's Collegiate Dictionary. Tenth Edition)

(4) 2 times.

58. It was safest to keep out of her way (p182:2, 3 The Guide)

(1) 'daarige addavagadiru'.

(2) to+keep+out+of+her+way

=preposition+verb+preposition+preposition+pronoun+noun (verb idiom)

(3) way \wa\ n [ME, fr. OE weg way, OE wegan to move, L vehere to carry, via way] (bef. 12c). VIA –in a way 1:within limits: with reservations 2: from one point of view –in one's way also in the way 1:in a position to be encountered by one: in or along one's course<an opportunity had been put in my way –Ellen Glasgow> 2:in a position to hinder or obstruct –on the way or on one's way: moving along in one's course:in progress. (p1337. Merriam Webster's Collegiate Dictionary. Tenth Edition)

(4) 1 time.

59. Seemed to my fevered mind (p186:6 The Guide)

(1) 'jwaravidida manassu', 'jwaravidida buddhi'.

(2) fevered+mind =adjective+noun (adjective idiom)
(3) fever vb fe-vered; fe-ver-ing \(\text{\textsuperscript{1606}}\) : to throw into a fever:
AGITATE ~v\(\text{t}\): to contract or be in a fever: become feverish (p431. Merriam Webster’s Collegiate Dictionary. Tenth Edition)

(4) 1 time.

60. An empty vessel makes much noise? (p212:14,15 The Guide)

(1) Not found in Oxford, Cambridge, Sterling and Kannada Dictionaries of Idioms.

(2) ‘khaali paatre’ in kannada we have the proverb, ‘an empty vessel makes a lot of noise. We often use it as, ‘he is an empty vessel’, ‘don’t worry about that empty vessel’ and so on… In these contexts the phrase becomes idiom.

It has the meaning of ‘thundering cloud doesn’t bring the rain’ and ‘barking dog doesn’t bite’. So one need not worry about the ‘empty vessel’, that is people who behave like empty vessel.

(3) an+empty+vessel =article+adjective+noun (adjective idiom)

(4) 1 time.

61. The world around became blank. (p213:32, 33 The Guide)

(1) ‘Jagattella Kattalaagu’.

(2) world+around+became+blank =noun+ preposition+verb+adverb (verb idiom)

(3) 1 time.

62. The fire-eyed Vedanayagam (p1:7 Swami and Friends)

(1) Uriganna = sheeghra kopii; kopishtha. Usage: Ugra yaavaagaloo urigannane! (habit)

(p24 Avali Padenudi Kosha)
(2) Meaning= extremely angry man; angry man. Usage: angry man I s always fire-eyed.

(3) the word ‘fire-eyed’ is not found in Cambridge Advanced Learner’s Dictionary. The word has the origin in our purana. God Shiva is fire-eyed when he is angry.

(4) fire-eyed=adjective (adjective idiom)

(5) fire \fri\ n, often attrib [ME, fr. OE fyr; akin to OHG fiur fire, Gk pyr](bef. 12c)

(6) They said half heartedly (p25:36 Swami and Friends)

(1) Not found in English dictionaries of idioms.

(2) half+hearted +ly =adjective+noun+suffix (noun idiom)

(3) heart \hart\ n[ME hert, fr. OE heorte; akin to OHG herza heart, L cord-, cor, Gk karadia] (12c). (p535. Merriam Webster’s Collegiate Dictionary. Tenth Edition)

(4) You dirty ass (p26:11 Swami and Friends)

(1) Not found in dictionaries.

(2) In Kannada we use it as idiom.

(3) dirty+ass =adjective+noun (adjective idiom)

(4) ass \as\ n [ME, fr. OE asa, prob. fr. OIr asan, fr. L asinus] (bef.12c) ..... 2: a stupid, obstinate, or perverse person—often compounded with a preceding adjective <don’t be a smart-ass>; often considered vulgar.(p68. Merriam Webster’s Collegiate Dictionary. Tenth Edition)

(5) 1 time.
65. Giving **hair-raising** accounts (p45:22 Swami and Friends)

(1) Not exact idiom in English dictionaries of idioms.

(2) Koodalu nettagagu = romanchanavaagu. Usage: krishnappa jaaki ibbaroo koodalu nettagaagi eradu hejje hindakke haari hogi nintaru. (kanooru Subbamma heggaditi kuvermpu p292)(p 85 Avali Padenudi Kosha)

Koodalu nettage nillu = ‘koodalu nettagaagu’, romanchanavaagu. Usage: aa saahasada kathe keiuttiddante avala koodalu nettage nintavu. (habit).(ibid)

(3) hair-raising = adjective **(adjective idiom)**

(4) **hair-raising** \-ra-zirj\ adj (1990): causing terror, excitement, or astonishment – **hair-raising**ly \-zirj-le\ adv (p523. Merriam Webster’s Collegiate Dictionary. Tenth Edition)

(5) 1 time.

66. He had **found lost to the world** (p60: 9, 10 Swami and friends)

(1) here the meaning is, ‘unaware of the happenings around, as one is fully involved in something’.

(2) lost+to+the+world =verb+preposition+determiner+noun **(verb idiom)**

(3) 1 time.

67. “Hallo, **blockhead**, (p64:17 Swami and friends)

You **blockhead**? ’ (p81:18 ibid)

He is a **blockhead**’, (p177:19 ibid)

(1)‘khaali tale’ ‘khaali taleyava’.

(2) blockheaded = adjective **(adjective idiom)**

(3) **block-head** \-blak-,hed\ n (1549): a stupid person. (p123. Merriam Webster’s Collegiate Dictionary. Tenth Edition)

(4) 3 times.
68. ‘You son of a donkey’, (p75:14 Swami and Friends)

(1) Katte magane = not found in dictionaries. But it is in practice.
Usage: katte magane helidashtu kelo.

(2) ‘katte magane’ is a common word in rural places. Even in cities the word is in use. It doesn’t literally mean, ‘the son of a donkey’. Donkey is considered as a dull, unintelligent animal. So in the idiom that sense is implied.

(3) son+of+a+donkey =noun+preposition+determiner+noun (noun idiom)  

(4) (scolding)

(5) don-key /dɑːn-ˈkɛ, dɑn-/ n, pl donkeys [origin unknown] (ca. 1785) 1: the domestic ass (Equus asinus) 2: a stupid or obstinate person. (p345. Merriam Webster’s Collegiate Dictionary. Tenth Edition)

(6) 1 time.

69. That came to my head on the spot (p80:2, 3 Swami and Friends)

(1) flashing of a thought or recalling something.

(2) came+to+my+head =verb+preposition+pronoun+noun (verb idiom)

(3) 1 time.

70. With little shivers of joy going down his spine (p97:1 Swami and Friends)

(1) parallel idiom in Kannada is, 'navirei=romanchanaavaagu'. naviru =koodalu(hair);eiliu=nettagaagu(stand straight). usage=savimuttige navireiladavaraaru? . Meaning =who will not be excited by sweet kiss? (pp277,278 Janapada Nudigattugala Kosha). In kannada idiom every hair stands up when the person is very excited by joy. In English idiom the person feels the shivers of joy even in the spine. Both are similar.

(2) going+down+his+spine =verb+preposition+pronoun+noun (verb idiom)

(3) 1 time.
71. That he saw the hand of God in it (p97:27 Swami and Friends)

(1) the idiom has the influence of Indian religious belief in god.

(2) the+hand+of+God =determiner+noun+preposition+noun (noun idiom)

(3) god \ˈgōd\ also ˈgōd\ n [ME, fr. OE; akin to OHG got god] (bef.12c) 1 cap: the supreme or ultimate reality: as a: the Being perfect in power, wisdom, and goodness who is worshipped as creator and ruler of the universe  b Christian Science: the incorporeal divine Principle ruling over all as eternal Spirit: infinite Mind 2: a being or object believed to have more than natural attributes and powers and to require human worship; specific: one controlling a particular aspect or part of reality 3: a person or thing of supreme value 4: a powerful ruler. (p500. Merriam Webster’s Collegiate Dictionary. Tenth Edition)

(4) 1 time.

72. Swaminathan was an unobserved atom in the crowd. (p99:5, 6 Swami and Friends)

(1) in the context the idiom means, very small, unimportant, negligible.

(2) This usage reminds me of a poem written by a scientist Richard Feynman. he says, 'I a universe of atoms/ an atom in the universe'.(first year p u text book 'World Review'. p82)

(3) an +unobserved+atom =article+adjective+noun (adjective idiom)

(4) atom \ˈa-təm\ n [ME, fr. L atomus, fr. Gk atomos, fr. atomos indivisible, fr. a- + temnein to cut] (15c) 1: one of the minute indivisible particles of which according to ancient materialism the universe is compound 2: a tiny particle : BIT. (p73. Merriam Webster’s Collegiate Dictionary. Tenth Edition)

(5) 1 time.
73. He must be blind (p103:27 Swami and Friends)

(1) Kurudaagu = vivekavillavaagu; tilivalikeyilladiru.

Usage: kankurudaadodeino kurudaagaverpude nimma buddhiyum ('Pampa Bharata' Pampa 2-91). (p84 Avali Padenudi Kosha)

(2) be+blind = verb+adverb (verb idiom)

(3) (here it is a scolding)

(4) blind \\b\lind\ adj [ME, fr. OE; akin to OHG blint blind, OE blandan to mix – more at BLEND] (bef.12c) 1 a (1) : SIGHTLESS (2) : .......2 a: unable or unwilling to discern or judge <to a lover’s faults> 3 b: lacking a directing or controlling consciousness. (p122. Merriam Webster’s Collegiate Dictionary. Tenth Edition)

(5) 1 time.

74. His elbows and knees had their own tales to tell (p104:6, 7 Swami and Friends)

(1) 'kaalu maataduttave', kaalu kathe heltave'.

Not found in dictionaries.

(2) elbows+and+knees+had+their+own+tales+to+tell

= noun+conjunction+noun+verb+determiner+pronoun+noun+preposition+verb (verb idiom)

(3) 1 time.

75. Had been called a monkey! (p104:21 Swami and Friends)

He was no monkey (p104:22 ibid)

behaved like monkeys too (p104:24 ibid)
'monkey' is a word used to scold and at times when the target person is considered as inferior, or unstable minded.

behave+like+monkey = verb + preposition + noun (adverb idiom)

Some time it is used a adjective also.

monkey /mɑŋkə/ n, pl monkeys [prob. of LG origin; akin to Moneke, name of an ape, prob. of Romance origin; akin to OSp mona monkey] (ca.1530) 1: a nonhuman primate mammal with the exception usu. Of the lemurs and tarsiers; esp: any of the smaller longer-tailed primates as contrasted with the apes 2 a: a person resembling a monkey b: a ludicrous figure: DUPE 3: any of various machines, implements, or vessels; esp: the falling weight of a pile driver 4: a desperate desire for or addiction to drugs – often used in the phrase monkey on one's back; broadly: a persistent or annoying encumbrance or problem. (p.752. Merriam Webster's Collegiate Dictionary. Tenth Edition)

called him a street dog. (p.106:1 Swami and Friends)

street dog is a scolding. It doesn't literally mean 'street dog'.

street+dog = noun + noun (noun idiom)


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77. The Board School **mugs** think that! (p111:29 Swami and Friends)

(1) mugs =noun *(noun idioms)*

(2) **mug** \mɔg\ n [origin unknown] (1664) 1: a cylindrical drinking cup 2 a: the face or mouth of a person b: GRIMACE c: MUG SHOT 3 a chiefly Brit (1): FOOL, BLOCKHEAD (2): a person easily deceived b: PUNK, THUG -**mug-ful** n


(3) 1 time.

78. A **cloud descended upon** the gathering (p 122:2 Swami and Friends)

(1) Not found in English idioms dictionaries.

(2) Moda kavi = mankaagiru; lavalavikeyilladiru. Usage: moda kavidantiruva Avala mukha nodidare ayyo anisuttade. (habit). (p302 Avali Padenudi Kosha)

(3) Meaning= become inactive; dull.

(4) a +cloud+descended+upon =determiner+noun+verb+preposition *(verb idiom)*

(5) **cloud** \klaud\ n, often attrib [ME, rock, cloud, fr. OE clæd, perh. akin to Gk *gloutos* buttock] (14c) cloud vi (1562) 1: to grow clody –usu, used with over or up <<ed over before the storm> 2 a of facial features : to become troubled, apprehensive, or distressed in appearance b: to become blurry, dubious, or ominous -often used with over 3 : to billow up in the form of a cloud ~ vt 1 a: to envelop or hide with or as if with a cloud <smog~erf our view> b: to make opaque esp. by condensation of moisture c: to make murky esp. with smoke or mist 2: to make unclear or confused << the issue> 3:TAINT, SULLY <<ed reputation> 4: to cast gloom over. (p217. Merriam Webster's Collegiate Dictionary. Tenth Edition)

(6) 1 time.

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79. For the **Pea’s wickedness.** (p122 Swami and friends)

(1) Not exact idiom in dictionaries.

Pea-brained (informal) = a pea-brained person is very stupid. Usage: (always before noun) Take no notice- he’s just a pea-brained idiot. (p293 Cambridge international Dictionary of Idioms.)

(2) the+pea’s+wickedness =determiner+noun+adjective (**noun idiom**) (noun idiom)

(3) 1 time.

80. Those **monkey-faced fools** can stand up to us? (p144:26, 27 Swami and friends)

(1) ‘mangyan mukhada huchcharu’.

(2) monkey-faced+fools =adjective+noun = (**noun idiom**) (noun idiom)

(3) 1 time.

81. His **owl-like eyes** (p145:3, 4 Swami and friends)

(1) ‘goobeyanta kannu’.

(2) owl-like+eyes =adjective +noun (**noun idiom**) (noun idiom)

(3) owl \"aʊ(ə)\ n [ME owle, fr. OE ǣl; akin to OHG uwila owl] (bef. 12c): any of an order (Strigiformes) of chiefly nocturnal birds of prey with a large head and eyes, short hooked bill, strong talons, and soft fluffy often mottled brown plumage. (p831. Merriam Webster’s Collegiate Dictionary. Tenth Edition)

(4) 1 time.

82. For **heaven’s sake** don’t let him (p157:6 Swami and friends)

(1) ‘devara dayadinda’.

(2) heaven’s+sake =noun+noun (**noun idiom**) (noun idiom)

(3) heaven \‘he-va’n\ n [ME heven, fr. OE heofon; akin to OHG himil heaven] (bef. 12c) (p537. Merriam Webster’s Collegiate Dictionary. Tenth Edition)

(4) 1 time.
83. His heart became heavier (p157:18, 19 Swami and friends)

(1) 'hridaya bhaaravayitu'.

(2) heart+became+heavier = noun + verb + adverb (verb idiom)

(3) heavy-hearted 'hār-ted\ adj (14c): DESPONDENT, SADDENED ---

(4) 1 time.

84. He wished with all his heart (p160: 21, 22 Swami and friends)

(1) 'manah poortiyagi'.

(2) with+all+his+heart = preposition+determiner+pronoun+noun (noun idiom)

(3) 1 time.

85. let every true son of his true father prove it (p27:4 The Painter of Signs)

(1) appanige huttidavanagidre.

(2) adjective idiom

(3) 1 time.
6.3 Conclusion:

6.3.1 Table No.3: Classification of Idioms

<table>
<thead>
<tr>
<th>S.N</th>
<th>Classification of Idioms</th>
<th>No. of Idioms</th>
<th>Percentage to the total Idioms</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>noun idioms</td>
<td>26</td>
<td>30.58%</td>
</tr>
<tr>
<td>2</td>
<td>verb idioms</td>
<td>43</td>
<td>50.58%</td>
</tr>
<tr>
<td>3</td>
<td>adverb idioms</td>
<td>01</td>
<td>01.17%</td>
</tr>
<tr>
<td>4</td>
<td>adjective idioms</td>
<td>15</td>
<td>17.64%</td>
</tr>
<tr>
<td></td>
<td><strong>Total idioms</strong></td>
<td><strong>85</strong></td>
<td><strong>100.00%</strong></td>
</tr>
</tbody>
</table>

6.3.2 Diagram No.3

![Classification of Idioms Diagram](image.png)
6.3.3 Findings

It is clear from the above table that in this chapter too verbal idioms are more in number compared to other idioms (55.58%). Noun idioms are as usual moderate in number, i.e., 30.58%. Adverb idiom is just one. And a small number of adjective idioms too are found (17.64%).

6.3.3.1 Age specific idioms:

In this chapter most of the abusive words are found in "Swami and friends", in which most of the dialogues take place among children. The idioms like: madcap, dirty ass, block-head(repeated at least thrice), son of a donkey, he must be blind, a monkey (repeated at least thrice), street dog, mugs, pea's wickedness, monkey-faced fools, owl-like eyes etc. belong to kids world in a society where elders have learnt to avoid them. The fear of God is more in innocent minds like children and that of old aged. Person becomes child with old age. So they spend more time in chanting name of God. In Swami and Friends Swaminathan has a Grandmother. So we have idioms like 'fire-eyed', 'the hand of God', 'for heaven's sake'.

6.3.3.2 Gender and culture specific idioms:

In the same way idioms typical to women and idioms belonging to the world of male dominance and suppression of women could be found in The Dark Room. They are: women's business, restless rat, as if a trap had caught her foot, the fire in a mother's belly, women must be taught their place or the place of women, by our god's I sear, so sour, tried to kill the question, playthings, peel the skin off your back, breathe the air of property, led about by a nose-rope like a bullock, cunning of a fox, salting and pickling somewhere, see me in the streets, let your woman ride you about, etc.
Literal translation of ‘shaking hands’, which means ‘coming to an agreement’ may lead to misunderstanding for a foreign reader. But the context which runs like ‘I was very humbled now, and very pleased that at least over Vasu’s dead body we were shaking hands again’, makes the contextual and idiomatic meaning clear to the western people for whom ‘shaking hands’ is a custom.

Most used idiom in this chapter is ‘slip out’ or ‘slip away’. Some usages which may look grammatically wrong in English are found in R.K.Narayan’s writings. In The English Teacher ‘and her own parents’, ‘The light was out there’ are the influence of local languages. Some abusive words which are widely used in Swami and Friends, like, ‘son of a donkey’, ‘dirty ass’, ‘monkey’, ‘street dog’, ‘monkey-faced fools’ are typical Indian idioms. It is proved because these are the animals found in India and here dogs are common in streets.

With the examples of Swami and Friends and The Dark Room it is clear that as every religion, every region has its own culture and dialect, every family, each age, profession also has its own idioms.

Meenakshi Mukherjee rightly said, “R. K. Narayan’s novels are satisfyingly Indian perhaps because they are so authentically South Indian.”

“In conclusion we may point out that Narayan as a novelist is also a commentator of the broad tendencies of his society and age. He follows the tradition of story-telling as it existed in ancient India, but adopts his form and style from the west.” (C. Paul Verghese)